STANLEY KRAMER'S

Judgment at Nuremberg

Souvenir Program *edited by* AL HORWITS
production design WALTER BLAKE / DON NIEHAUS
text MIKE KAPLAN
photos AL ST. HILAIRE

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Lewis Archibald
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God grant that not only the love of liberty but a thorough knowledge of the rights of man may pervade all the nations of the earth so that a philosopher may set his foot anywhere on its surface and say "this is my country."

Benjamin Franklin
1706-1790

To these ideals and to the man who spoke them and lived them this Kongresshalle is dedicated.

Kongresshalle, Berlin, site of the world premiere of "Judgment at Nuremberg," Dec. 14, 1961.

THE BACKGROUND

Armed with a determination to find a deterrent to war on a personal level, the victorious United Nations climaxed the field victories of World War II by establishing a new legal concept –that the men who make wars and the men who encourage them are guilty of crimes against humanity.

In the first Nuremberg trials, the surviving criminals of the Hitler regime were brought to book before the court of world opinion in the most important and dramatic proceedings in the history of the world.

With the chief gangsters disposed of, attention was focused on the men who made their international vandalism possible–the businessmen, the lawyers, the judges who abetted the Nazi regime either through manipulation of commercial affairs or by distorting and perverting the concept of justice to give a cloak of "legality" to the tyranny practiced in the name of national necessity.

"Judgment at Nuremberg" is concerned with the trial of the judges–men who had attained maturity long before the Nazis seized power and could not contend their acts were due to indoctrination of diseased ideas. These were the men who cast aside judicial training and the precepts of the democratic constitution drawn up for the Weimar Republic to go along with the Nazi thugs for personal profit, prestige or power.

Some of these defendants were arrogant, vicious men who found that the traditional black robes of a judge provided an effective cover for their nefarious acts. Others were pathetic weaklings afraid to defy authority who encouraged themselves with the belief that they would never be brought to trial for their actions. A minute percentage were men who now honestly repented their deeds. They had one thing in common; not one had had the strength of character or will to defy the Nazi overlords and attempt to halt the headlong race into the dark ages.

The second trial, involving 99 defendants, spanned a period of several months in 1947. The judicial defendants included a Deputy Minister of Justice under the Nazis, judges of various courts, and prosecutors. All were found guilty of war crimes, crimes against humanity and abuse of the judicial process, and were given sentences ranging from five years to life imprisonment.

The trials at Nuremberg provided justice for the unjust and wrote finis to the most horrendous era of modern history.

"Judgment at Nuremberg" is fiction based on the historical fact that blackened the Twentieth Century.

INTELLECT IN FILMS . . .

In the aggregate, Stanley Kramer appears to have done as much as anyone now making pictures to raise the intellectual level of the screen. While some producers have been doing their service by considering the abnormalities of sex, and others have been doing theirs by lacing high-flown themes into massive spectacles, Mr. Kramer has been turning out pictures with good solid social ideas and substantial dramatic structures to grip audiences and make them pay heed.

If his pictures, taken individually, haven't made as much as some blockbusters, they have racked up a splendid record for the man who has dared to produce them (and not a little financial reward, too). He deserves as respectful recognition as anyone now making films.

Bosley Crowther
NEW YORK TIMES

FROM THE AUTHOR

When I first began writing "Judgment at Nuremberg" in the winter of 1957, it was considered a breech of good manners in polite society to bring up the subject of German guilt or the victims of the Third Reich during the period of years 1935 to 1942. The idea occurred to me accidentally when I heard at the party of a friend's an anecdote about a lawyer who had left the Nuremberg trials in protest because of the moral climate existing there in 1948 at the time of the Berlin blockade. It struck me as fantastic that perhaps the most significant trial in all history had never been treated artistically and damn little journalistically. Casual research unearthed an even more startling fact. Of the ninety-nine men sentenced to prison terms in the second of the Nuremberg trials, not one was still serving his sentence.

I chose this second trial for my play, the trial of the judges, the lawyers, industrialists, financiers, diplomats, businessmen, etc. because it seemed to me to be the most significant. The Goerings, the Streichers, the Himmlers, the Eichmanns would inevitably end in a study in Psychopathic Sexualis. But the second group–these men who had been the bulwark of what many thought to be the most enlightened culture of Europe—how could they have gone along? And if they had—how deep was their responsibility? Finally, a glimmering of understanding that the very philosophy that enabled the Nazis to come to power was not unrelated to the motive for their being released set the groundwork for my premise.

"Judgment at Nuremberg" produced by Herbert Brodkin and directed by George Roy Hill was seen on television on CBS in April 1959. It was finally produced after a series of crisis involving threats, cajolery and intrigue of which I knew only a part. For in 1959 there was once more a crisis in Germany, once more a crisis over Berlin, in fact. The reaction from the public, I believe, was unprecedented in any

other dramatic show ever presented on television in regard to the volume of mail and telephone calls. Of them all I remember most vividly a letter from a veteran of World War Two and Korea who said simply; "You mean to tell me those men you wrote about are walking around free? What's the matter with us? What's happening to us?"

In the winter of 1959 I was contacted in Europe by Stanley Kramer with an offer to do "Nuremberg" as a motion picture with the further astonishing information that the greatest film actor in the world, Spencer Tracy, was interested in playing Dan Haywood.

While thrilled of course, I made the trip back to New York with some trepidation. I had just been through the usual experience of having a studio try and water down another story of mine in the name of public acceptance and sound good business. While knowing Kramer's reputation and having admired his work for years, I was also aware that "Judgment at Nuremberg" was hardly calculated to go down the palate easily and that it sometimes tread upon heretofore sacred and unmentionable ground.

The resulting collaboration turned out to be the happiest I have ever had. I found in working with Kramer that he had only two qualifications. One; was it truthful in the ultimate sense? And two; was it dramatic? His craftsmanship and artistry are tremendous assets for any writer. For Kramer embarks on a project not with an eye toward the marketplace but because he likes and believes in it. And there aren't many of that kind around anymore.

As a result I believe we have been able to explore much more fully the meaning and consequence of human waste and sometimes human courage which the story affords, and to give the explosive issues involved more definition.

As for the rest, the rest is in the picture itself.

Abby Mann

THE PRODUCTION

Continuing his penetrating camera dissections of contemporary mores which have won him the title of "the thinking man's producer," Stanley Kramer is absorbed with one of the most challenging themes of our time in "Judgment at Nuremberg." In the face of continuing crisis in world affairs, the basic issue of political and personal expediency versus a man's legal and moral responsibility to the world in which he lives provides crackling, controversial entertainment —the hallmark of a Stanley Kramer film.

As with all Kramer projects, "Judgment at Nuremberg" represents exhaustive preparation. A full year of careful planning and a fortnight of intensive preproduction rehearsals preceded the actual shooting which spanned a 10-week period at Revue Studios in Universal City, California, and another two weeks in Germany where key scenes were photographed against the actual backgrounds involved in the compelling story.

Not the least of the preparations was Kramer's careful selection of one of the most outstanding casts of recent times—Spencer Tracy, Burt Lancaster, Richard Widmark, Marlene Dietrich, Maximilian Schell, Judy Garland and Montgomery Clift. Tracy's involvement with the project stems directly from the rare rapport that developed between the actor and Kramer during the filming of "Inherit the Wind" in 1959. At the conclusion of the picture, Tracy, in an unusual gesture, sent Kramer a crystal ball with a note reading "I hope you see another part in a Kramer picture for me in this."

By coincidence, the gift arrived on Kramer's desk as he was reading Abby Mann's script of "Judgment at Nuremberg." Kramer sent the script to Tracy by special messenger. Three hours later, Tracy telephoned an enthusiastic agreement and Kramer promptly bought the property.

Casting of the other key roles was complicated by the availability of the top personalities Kramer wanted for added impact. Never a man to balk at obstacles, Kramer patiently began juggling availability dates, always aiming toward an early 1961 starting date. After months of patient negotiation, Kramer had Burt Lancaster, Richard Widmark, Marlene Dietrich and Maximilian Schell lined up to co-star with Tracy.

With two relatively small but highly important roles still to be cast, Kramer decided to try out a long-held theory–that top American actors, like their British counterparts, could be interested in the quality of a part rather than its elapsed screen time. Kramer's idea was not what has come to be known as "cameos," but legitimate roles for which other producers would seek competent but lesser known character actors.

For the role of Irene Hoffman, a tragic figure jailed in a Nazi frameup, Kramer wanted Judy Garland, known almost exclusively as a musical star and absent from the screen for almost six years. It was almost absurdly easy; one reading of the script and two telephone calls and the deal was made.

It was then that Kramer's belief in the dedication of actors paid off for him. Montgomery Clift, who had read the script, called to say he would be interested in the role of Peterson—a part that takes up some 15 minutes of screen time. Kramer pointed out that Clift's normal salary was many times what the budget would allow for a part of that size. "I'd do that part for nothing," Clift retorted. And he did.

Part of the long-range planning that went into "Judgment at Nuremberg" was the problem of where and when the picture would have its world premiere. It was solved, after weeks of patient and secret negotiations, when Kramer was able to achieve a daring coup by obtaining the Kongresshalle in Berlin, home of the Berlin Film Festival as well as the site of West German governmental functions and within sight of the Reichstag building that epitomized the Nazi terror, for the world premiere of the picture on Dec. 14, 1961.

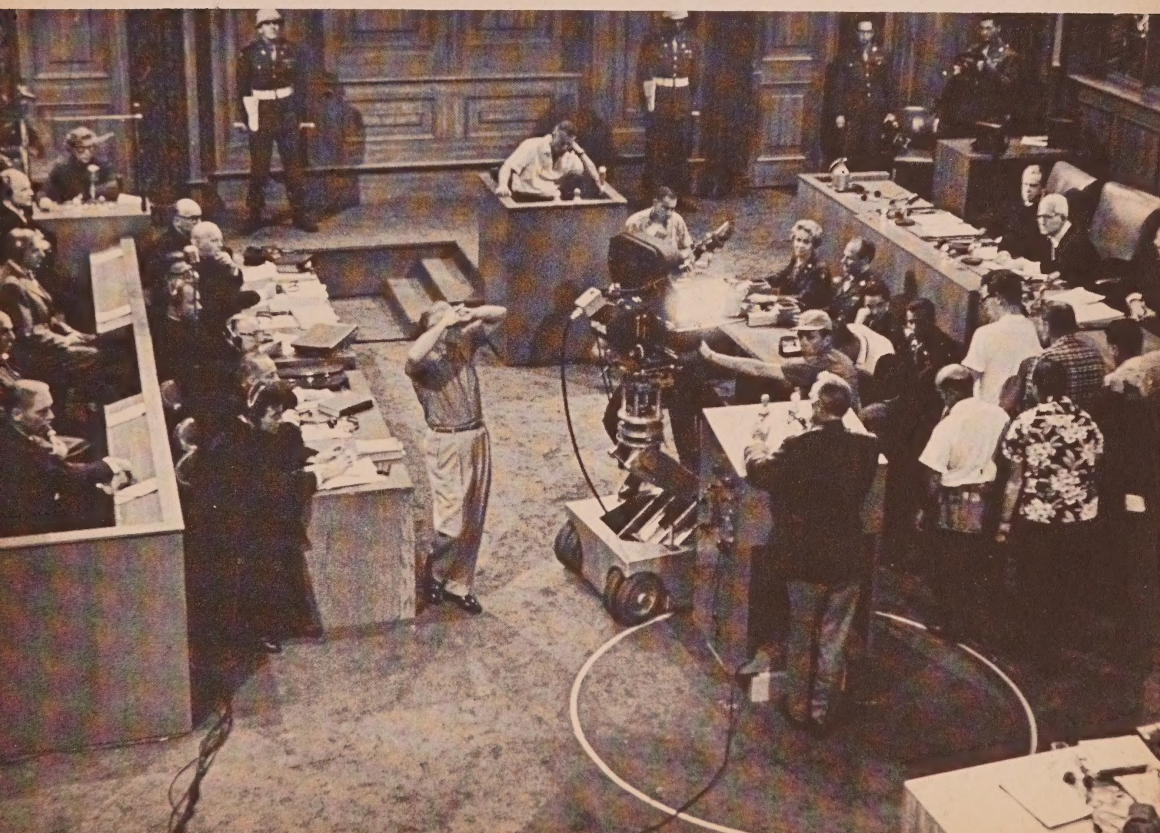
Probably no picture in Hollywood history aroused as much world wide interest as "Judgment at Nuremberg." During the course of production, newspapermen from 38 different countries visited the set, among them a team of photographers flown over from Germany for a special four-page layout on the Kramer production that deals with one of the blackest pages in German history.

The sum total of the effort and the interest is represented by almost 20,000 feet of finished film, the refined and polished nub of some 60,000 feet shot during production.

"Judgment at Nuremberg" has been hailed by those who have seen it as a "monumental motion picture . . . a screen masterpiece."

Kramer himself has sanctioned no such claims.

"The picture," he says, "speaks for itself."



SPENCER TRACY

is the acknowledged dean of American actors. A star for more than three decades, he is a rara avis in the field of motion pictures; an actor who combines a superlative acting talent with a personality that has kept him in the van of established stars when actors who had no definite personality and personalities who definitely couldn't act were falling by the wayside.

No small part of Tracy's skill at characterization is due to his own characteristics. He is unassuming and forthright, traits not usually associated with actors, and possessed of a quick sense of humor. In front of the camera he is a man with a job which he does well, and a Tracy set usually is crowded with actors who come to observe. Between shots, the crowd moves to Tracy's dressing room to be regaled by an inexhaustible fund of stories.

The shock of white hair and the frank, open face–which has been described as "the face of America"–comprise all of the exterior aids Tracy needs for a job. For more than two decades (since "Dr. Jekyll and Mr. Hyde"), he has shunned makeup. Two Academy Awards, seven Academy nominations and scores of medals, plaques and awards from all over the world attest to the fact that he doesn't need it.

BURT LANCASTER

firmly believes that acting success is a 3-D proposition; dedication, determination and discipline. And the Academy Award that stands on his mantel for last year's "Elmer Gantry" serves as a constant reminder that the road from acrobat to actor is difficult but not impossible to traverse.

A circus acrobat before the war, Lancaster became an actor when a talent scout thought he had the qualifications for a Broadway-bound play called "A Sound of Hunting." The "Sound" died quickly, but it launched Lancaster on a successful career that has exceeded his fondest hopes.

No small part of Lancaster's acknowledged success is his eagerness to learn and his readiness to try something new and unusual. Thus he has progressed from tough-guy through adventure roles to parts requiring great skill at characterization. And it was only natural that he agreed immediately to Stanley Kramer's suggestion that he essay the 60-year-old former Nazi Minister of Justice when the Hollywood wise boys were sure he would rather play the American prosecutor in "Judgment at Nuremberg."

RICHARD WIDMARK

is proof that talent can overcome type-casting in Hollywood. A skilled and resourceful actor, he has proved himself despite a start that appeared to have doomed him for serious dramatic roles.

Widmark's initial screen appearance was as the giggling, psychotic killer in "Kiss of Death," a performance so terrifyingly realistic that he was acclaimed immediately as the king of sadistic villainy—a label it took him years to live down.

An actor with perfect diction, Widmark came to Hollywood after a career as a college dramatics instructor, Broadway actor and radio performer. The background gained in these various pursuits broadened his acting horizons and provided the foundation for establishing his ability once he was able to persuade film producers not to typecast him.

Unlike many actors whose interest stops when the camera stops, Widmark is deeply concerned with all phases of entertainment. He turned producer a few years ago with "Time Limit," critically acclaimed as one of the best independent pictures of the year and is now planning to embark on a new career involving directing as well as producing and acting.

U.S.
U.S.

The key jurists who gave Hitler's crimes a cloak of legality

face civilization's charge that they perverted justice under the Nazis.

MARLENE DIETRICH

is another way of saying "glamor." At an age when most women are prone to be mistaken for Whistler's Mother, she is still whistle-bait–on any street-corner in the world.

Millions of words have been written in an effort to explain what makes Marlene Dietrich the epitome of glamor. Even the late Ernest Hemingway devoted many glowing paragraphs to her charms. Distilled as purely as possible, they all say the same thing—Marlene is Marlene, there is no other and no standard of comparison.

One of the few women in the world readily identifiable only by her first name, Marlene has been an international idol for three decades. A woman of great beauty, charm and poise, she is also the possessor of an ineffable talent that comes across on the screen, in person and on records. One of the most human of the world's top stars she is equally at home with other stars and with extras, all of whom she delights, during filming, with home-baked goodies that are as delectable as the baker.

MAXIMILIAN SCHELL

a comparative newcomer to American film audiences, is regarded as the brightest new prospect the screen has found in some time. No higher tribute to his talents could be found than the fact that Stanley Kramer chose Schell to recreate his original television characterization in the film version of "Judgment at Nuremberg." And on the basis of this film appearance, the young Swiss actor's whole approach to his craft has changed.

In the past, Schell has tried to do one picture, one stage play and one television performance annually. The rising clamor for his services–matching the rising public interest in him as a screen personality–appears to be eliminating his television appearances and restricting his stage work to once in 18 months.

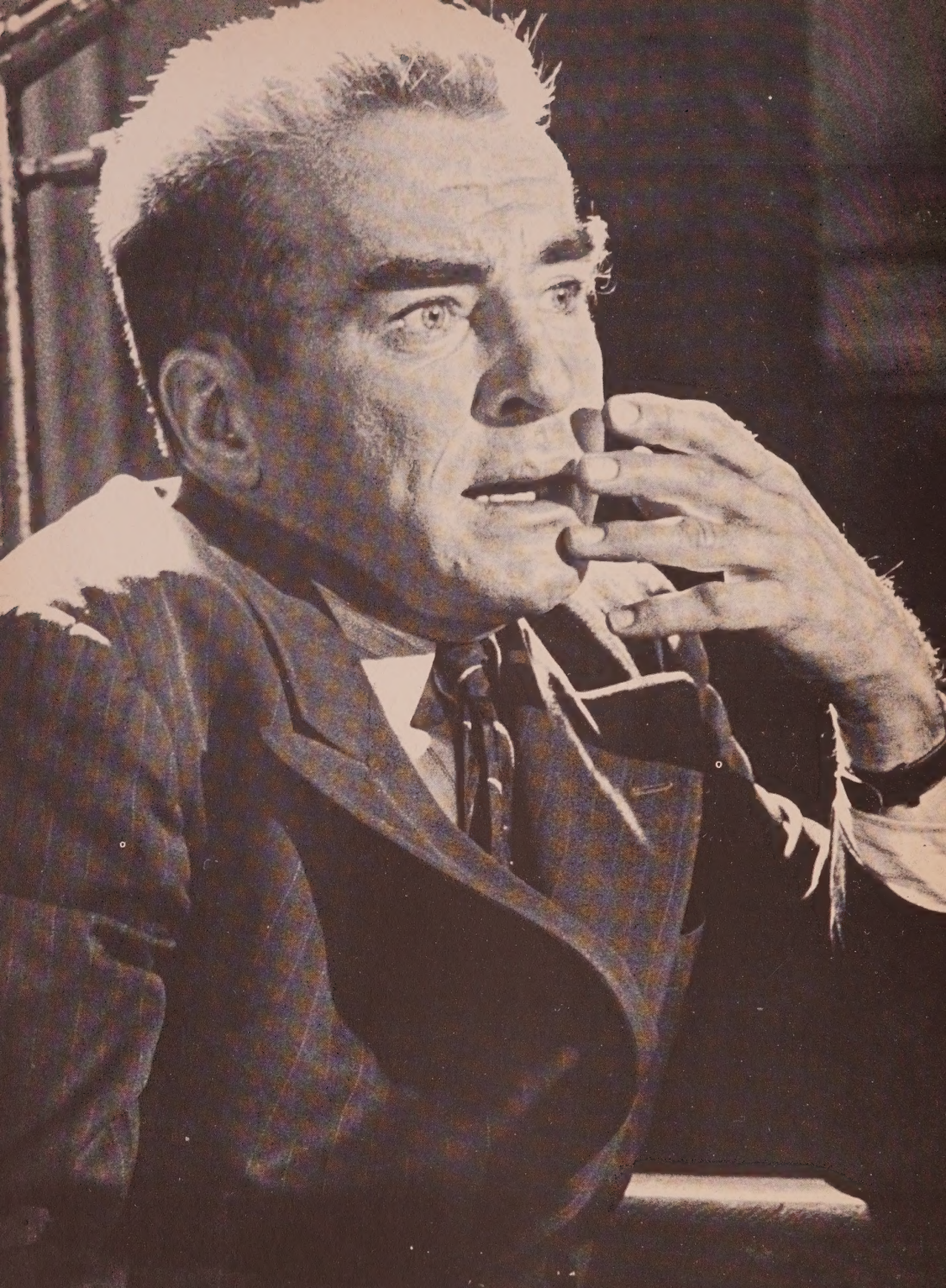
For Schell, whose family fled the Nazi tyranny when he was eight years old to seek haven in Switzerland, "Judgment at Nuremberg" is more than just a role–it is an expression of a deep conviction that a new generation must be apprised of recent history to make sure that it can not happen again.

JUDY GARLAND

enjoys the unique distinction of having become a legend before she reached the quarter-century mark–no mean feat in a profession in which exceptional talent has always been quickly recognized and well rewarded. She is also a rarity in that she is the only child star of the so-called Golden Age of Movies who grew up to become a beloved international performer.

Other stars have their fan clubs, Judy has a cult of loyal followers around the globe. To them, her return to motion pictures in "Judgment at Nuremberg" after a six year absence from the screen was a news event of greater interest than any single Hollywood happening in more than a decade–an opinion obviously also held by newspaper editors the world over who gave unparalleled coverage to her emergence as a major dramatic actress.

On stage, screen, television, radio or on records, Judy Garland has created and lived up to a legend to justify the flat assertion that she is "the world's greatest entertainer."



MONTGOMERY CLIFT

is a truly dedicated actor. He proves it by discarding the usual Hollywood yardsticks of salary or screen credit to create characterizations of which he can be proud and which will remain firmly etched in the memory of audiences.

"Judgment at Nuremberg" is a case in point. His role as a pathetic, emasculated victim of Nazi savagery is small by the standards of a star–small enough, in fact, so that it could not stand the budget strain of Clift's usual motion picture salary. But it was a part that Clift wanted to play, and he made the unprecedented gesture of waiving his salary and waiving his normal billing status.

An actor with extremely high standards, both in terms of roles he will accept and performances with which he is satisfied, Clift is an anomaly in Hollywood —always in demand but only occasionally seen on the screen. The combination of selectivity and creativity have made him one of the most distinguished young actors in screen history.

THE STORY OF A FILM PRODUCTION

is told most graphically through the innumerable still photos taken during the production period by the man with the candid camera.

Here, torn from the contact sheets by Al St. Hilaire, are some of the more than 6,500 photographs he made during the production of "Judgment at Nuremberg," illustrating not only the progress of the film itself, but some of the behind-the-scenes activity that made up the daily life of the some 200 people involved in bringing this story to the screen.

Kramer lines up a shot.

Pinochle queen Marlene Dietrich takes on the extras.

The prosecutor listens to testimony.

Tracy and Dietrich dress casually for off-camera shots.

Widmark watches Judy Garland rehearse first scene.

The defendant contemplates his fate.

Clift listens to Max Schell's latest joke.

Judy gets congratulations from Clift.

Flat pass; Widmark gets his script from Joseph Bernard.

Getting warm in the arc-lighted courtroom.

Dietrich listens to Kramer's ideas about a scene.

Judy greets set visitors Doris Day and Rock Hudson.

Key witness hears counsel's objections on earphones.

Story-time break with Lancaster holding the spotlight.

Same story-teller; different listeners.

The glamorous widow takes a walk.

The defense counsel cross-examines a witness.

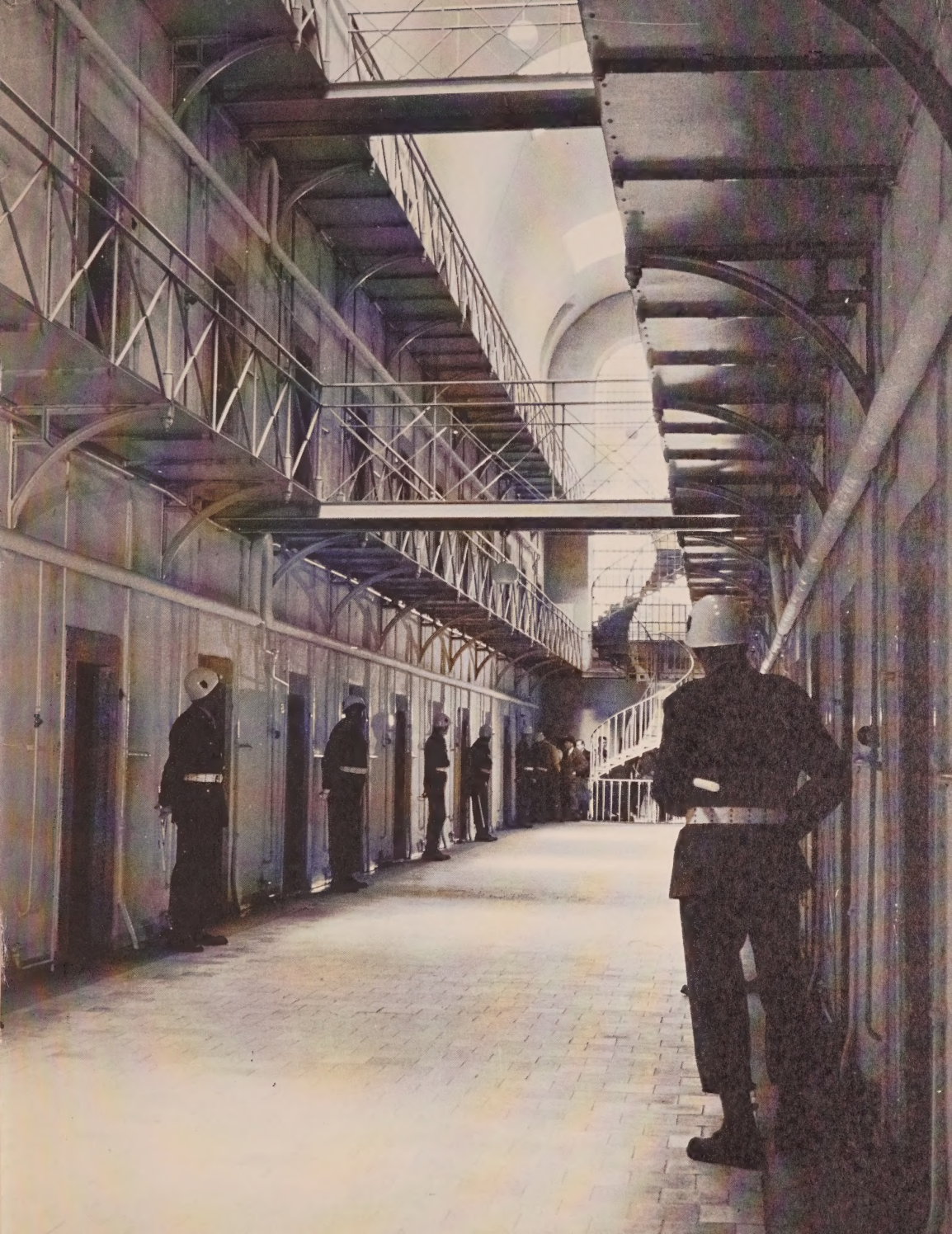
THE CAST

Judge Dan Haywood ..... Spencer Tracy
Ernst Janning ..... Burt Lancaster
Col. Tad Lawson ..... Richard Widmark
Mme. Bertholt ..... Marlene Dietrich
Hans Rolfe ..... Maximilian Schell
Irene Hoffman ..... Judy Garland
Rudolf Petersen ..... Montgomery Clift

Capt. Byers ..... William Shatner
Senator Burkette ..... Ed Binns
Judge Kenneth Norris ..... Kenneth MacKenna
Emil Hahn ..... Werner Klemperer
Gen. Merrin ..... Alan Baxter
Werner Lammpe ..... Torben Meyer
Judge Curtiss Ives ..... Ray Teal
Friedrich Hofstetter ..... Martin Brandt
Mrs. Halbestadt ..... Virginia Christine
Halbestadt ..... Ben Wright
Major Abe Radnitz ..... Joseph Bernard
Dr. Wieck ..... John Wengraf
Dr. Geuter ..... Karl Swenson
Wallner ..... Howard Caine
Pohl ..... Otto Waldis
Mrs. Lindnow ..... Olga Fabian
Mrs. Ives ..... Sheilia Bromley
Perkins ..... Bernard Kates
Elsa Scheffler ..... Jana Taylor
Schmidt ..... Paul Busch

TECHNICIANS

Producer/Director ..... Stanley Kramer
Associate Producer ..... Philip Langner
Screenplay ..... Abby Mann
Camera ..... Ernest Laszlo
Editor ..... Fred Knudtson
Music ..... Ernest Gold
Song "Liebeslied" ..... *music* Ernest Gold / *lyrics* Alfred Perry
Assistant to the Director ..... Ivan Volkman
Production Designer ..... Rudolph Sternad
Wardrobe ..... Joe King
Property Master ..... Art Cole
Production Manager ..... Clem Beauchamp



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